

THE UNIVERSITY OF NORTH CAROLINA
LIBRARY EXTENSION PUBLICATION

Vol. XIV

June 1949

No. 5

THE WORLD OF BOOKS

Adventures in Reading, 23rd Series

JESSIE REHDER

NOV 1 1949



CHAPEL HILL

MCMXLIX

THE UNIVERSITY OF NORTH CAROLINA LIBRARY



Digitized by the Internet Archive
in 2014

THE WORLD OF BOOKS

Adventures in Reading, Twenty-third Series

BY

JESSIE REHDER

University of North Carolina English Department



CHAPEL HILL

THE UNIVERSITY OF NORTH CAROLINA PRESS

1949

*Published six times a year, October, January, April, May, June, and July, by the
University of North Carolina Press. Entered as second-class matter
February 5, 1926, under the act of August 24, 1912.
Chapel Hill, N. C.*

COPYRIGHT, 1949, BY
THE UNIVERSITY OF NORTH CAROLINA PRESS

TABLE OF CONTENTS

CHAPTER I. TELLING MEN'S HEARTS.....	7
1. The Novel Today:	
<i>Point of No Return</i> , by John P. Marquand	
<i>Other Voices, Other Rooms</i> , by Truman Capote	
<i>The Grand Design</i> , by John Dos Passos	
<i>Bright Leaf</i> , by Foster Fitz-Simons	
2. Biography—A Changing Art	
<i>The Great Pierpont Morgan</i> , by Frederick Lewis Allen	
CHAPTER II. THEY CALL US TO DELIVER.....	9
1. Only Man Is Vile	
<i>Cry, The Beloved Country</i> , by Alan Paton	
2. Over Palm and Pine	
<i>The Walled City</i> , by Elspeth Huxley	
CHAPTER III. CRY HAVOC.....	12
1. Invasion of an Island	
<i>The Naked and the Dead</i> , by Norman Mailer	
2. In Another Theatre	
<i>The Young Lions</i> , by Irwin Shaw	
CHAPTER IV. PORTRAITS OF PEOPLE.....	16
1. The Youth of a Writer	
<i>Myself When Young</i> , by Henry Handel Richardson	
2. The World of Edith Wharton	
<i>Portrait of Edith Wharton</i> , by Percy Lubbock	
CHAPTER V. BRIEF CANDLES.....	19
1. A New Dorian Gray	
<i>The Servant</i> , by Robin Maugham	
2. Perilous Journey	
<i>Scott-King's Modern Europe</i> , by Evelyn Waugh	
CHAPTER VI. TWO NOVELS OF TERROR.....	22
1. A Town In Peril	
<i>The Plague</i> , by Albert Camus	
2. The Criminal Mind	
<i>Wisteria Cottage</i> , by Robert M. Coates	
CHAPTER VII. PERIOD PIECES.....	25
1. The Lost Twenties	
<i>Beau James</i> , by Gene Fowler	
2. The Last Victorian	
<i>Sir Arthur Conan Doyle</i> , by John Dickson Carr	

CHAPTER VIII. ETERNAL SUMMER.....	29
1. Gather Ye Rosebuds <i>I Capture the Castle</i> , by Dodie Smith	
2. All in the Family <i>Cheaper by the Dozen</i> , by Frank B. Gilbreth, Jr. and Elizabeth Gilbreth Carey	
CHAPTER IX. AMERICA, AMERICA.....	31
1. Faulkner's Mississippi <i>Intruder in the Dust</i> , by William Faulkner	
2. Carolina River Country <i>Hearthstones</i> , by Bernice Kelly Harris	
CHAPTER X. TRUTH WITH A SMALL t.....	35
1. The Ivory Tower <i>The Golden Net</i> , by Ruby Redinger	
2. Ten O'Clock Teachers <i>The Hickory Stick</i> , by Virgil Scott	
CHAPTER XI. DOMES OF MANY-COLORED GLASS.....	38
1. Traitors and Lovers <i>The Heat of the Day</i> , by Elizabeth Bowen	
2. Other Times, Other Seasons <i>The Christmas Tree</i> , by Isabel Bolton	
CHAPTER XII. READERS AND WRITERS.....	41
1. The Changing Book World <i>The Story of a Novel</i> , by Thomas Wolfe	
2. Some Tests for Good Fiction <i>Aspects of the Novel</i> , by E. M. Forster	
SPECIAL REFERENCE BIBLIOGRAPHY.....	43
ADDRESSES OF PUBLISHERS.....	45
LIBRARY EXTENSION PUBLICATIONS; VOLUME XIV.....	Inside Back Cover

CHAPTER I

TELLING MEN'S HEARTS

Like the real world they represent, novels are always changing, and yet they stay basically the same in that the patterns of love, hatred, death and regeneration never change. Always, fiction must show humanity in its warmth, and sometimes in its frigidity. More specifically, stories are about people, and about people in relationship to each other. Once novels fill these basic demands, they may vary in the pattern in any way the author wishes his book to vary.

If fiction is more flexible than any other literary form, it is also more inclusive so far as subject matter goes. The contemporary novel ranges from impressionistic pieces like Truman Capote's *Other Voices, Other Rooms*, to a combination—as in Foster Fitz-Simon's *Bright Leaf*—of historical romance with an account of the growth of an economic dynasty. There is, too, as in *Point of No Return*, the novel of manners with a satirical slant, written with a smooth brilliance by John P. Marquand. Or we can study a cross-section of present-day life in the United States as it is presented by John Dos Passos in *The Grand Design*.

But wherever we look, or whatever books we read, we come back to the fact that the novel is a portrayal of some phase of life, either an arrangement of facts or a disarrangement of them, to suit the purpose of the artist. It may even be a dream projection just so long as it has the power to establish bonds, however slight, between the writer in whose imagination the book forms and the reader for whose interest the book is designed.

One difference between biography and fiction is that biography attempts to give a picture of a man or a woman without basically altering the pattern of the life of that person. This means that the subject for a biography must have either a basic appeal or a unique one. Once the biographer hits his mother-lode, he can run his book through on the empire-forming ideas as Stuart Cloete did in his sketch of Cecil Rhodes, or he can concentrate on presenting a picture of the man as part of his era, as John Dickson Carr has done with Arthur Conan Doyle.

Of course, fashions change among biographers, just as they do among fiction writers. When we look for instance, at the life of Mark Twain as it was written by Albert Bigelow Paine not long after Twain's death, we find—in addition to a great deal of source material

—what is obviously an attempt to whitewash the personality of Sam Clemens. At the opposite pole, there are the finely drawn portraits of the Victorians by Lytton Strachey in which the main idea of the author is to debunk the romance that had grown up around names like those of General Gordon and of Florence Nightingale.

The fashion in biography today lies somewhere between these extremes. In a book like Frederick Lewis Allen's *The Great Pierpont Morgan*, we have not only a picture of a titan but a reproduction of the spirit of an era. And if biography, as a form, is more limited than fiction in that the author must at least stay on the fringe of fact, it has also, in common with fiction, the obvious but unique virtue of providing us with an escape from the problems of our own world at the very moment the biographer is opening other worlds for our private exploration.

1. THE NOVEL TODAY

Point of No Return, by John P. Marquand

Other Voices, Other Rooms, by Truman Capote

The Grand Design, by John Dos Passos

Bright Leaf, by Foster Fitz-Simons

Choose one or two of the novels mentioned above and discuss how successful the author has been in making his characters come alive in the world he has created for them.

Comment on the techniques used by John Dos Passos and by John P. Marquand in presenting segments of the American social landscape.

Discuss the reasons why Truman Capote might be termed a "writers' writer." How much of his writing seems to belong to a dream world? In what ways does he manage to achieve vivid effects?

Additional Reading:

The Shape of Books to Come, by James Donald Adams

2. BIOGRAPHY—A CHANGING ART

The Great Pierpont Morgan, by Frederick Lewis Allen

Comment on how the fashions in the writing of biography change with the times.

Discuss the essential differences in the problems that face a biographer and those that face a novelist. Comment on the cases where a novelist must have as many facts at hand as a biographer.

Read *The Great Pierpont Morgan* and compare the technique of Frederick Lewis Allen to that of any well-known biographer who wrote during the early part of the century.

Additional Reading:

Eminent Victorians, by Lytton Strachey

THEY CALL US TO DELIVER

Cry, the Beloved Country, by Alan Paton, is a story of two cultures, of the error on the part of the white man in taking away the tribal forms from the natives in Africa and never replacing them with anything worth having. This is an account of the violence that has taken hold of men's hearts as a result of being made homeless in the spiritual as well as the physical sense. What makes the novel more moving than many of the books we read today is that in concerning himself with a problem, the author of *Cry, the Beloved Country* has concerned himself primarily with individuals, with their humility, their pride, their desolation, and with the sad triumph of humility.

A native priest, Kumalo, leaves his home in the grass-covered, rolling hills to take the toy train down the mountains and through the great valley into the city. The purpose of the priest's journey to Johannesburg is to seek out his sister, his brother, and his son, who have left home and—like many of the natives—never returned. This is a sad kind of Pilgrim's Progress, ending with the discovery by the old priest of the fact that his only son is the murderer of a white man who has given his heart to championing the cause of the black people and to trying to find some way of working out a pattern of living that will do away with the terrible inequalities and bring justice to both races.

The interview between the father of the murdered man and the priest, Kumalo, the father of the criminal, is one of the high points of the book. With very few of the tinsel trappings that seem so necessary to most writers of modern fiction, Mr. Paton shows the reader the hearts of these two men—the broken old priest and the proud father of the dead white man. Out of their relationship comes a communal good that does not heal their own private wounds but that does do a great deal to alleviate human suffering among the black people in the hills to which Kumalo in the end returns.

As a background in the book we have the country itself, not an artificial picture but one so real that the reader comes to feel that he, like Kumalo, has taken the train down from the hills, become caught in the tumult of the city, heard the shouts of the gold-seekers, the prayers of the humble, and the cries of the condemned. Here is Africa, felt in the heart. Here are people and scenes twined together in a varied, multicolored pattern.

Politically, the book stands almost dead center, with an emphasis on the Christian virtues and on tolerance. The progressives in the novel, the brother of Kumalo, and the other Negro leaders in Johannesburg, are shown as being just as wrong, if not more wrong, than the conservatives. This, of course, from the viewpoint of the proletarian writer, would be considered the novel's weakest point. But after all, the main function of any novelist is to present his characters as he sees them, not necessarily slanting these characters to suit any single political belief.

There are politics aplenty in *The Walled City*, by Elspeth Huxley, but there is also, as in the Paton book, much emphasis on character. Mrs. Huxley takes as her theme the careers of two men in the colonial service of Great Britain, showing the ways in which character differences affect the work of a civil servant. In tracing the lives of Frederick Begg and of Robert Gresham the author uses Africa as a background, overlaying the scene with intervals in England.

We pick up Begg at a crucial moment of his career during World War II. He is faced with the problem of whether to surrender the island of which he is governor or to fight until the end even though it is obvious that the fight is hopeless and that surrender, in any case, must come before long. From this point, Mrs. Huxley moves backward in time, showing the reader through her series of flash-backs how Begg arrived at his present position and why.

The book presents some technical difficulties in that the time-scheme is a shifting one, picking up the story at an early date and dropping it, then moving to the present, only to return to the past again. For this reader, at least, it takes a writer as perfect as Virginia Woolf to be able to keep a story moving on many time levels at once, and to make the story believable. Mrs. Huxley, at least from a technical standpoint, is never entirely convincing.

She does, however, present a remarkable lot of people, ranging from Begg's wife, Armored, who is the captain of her husband's fate, to Priscilla, the wife of Gresham, a woman as fresh and as warm as the English countryside. Surrounding these main characters are Europeans like Maurice Cornforth and natives including the various Emirs who are chieftains in their own right but are actually the pawns of the British colonial system.

Robert Gresham is really the heart of the book for he symbolizes the attempts by England to find some way of solving the problem of giving the natives a way of life that will take the place of their tribal morality and at the same time embrace the best elements of the white

man's culture. Neither Miss Huxley, nor the characters who speak for her, have any concrete solution for this tremendous and pressing problem but she does manage to tear down a great many of the walls that hide the nature of the problem from the world.

1. ONLY MAN IS VILE

Cry, The Beloved Country, by Alan Paton

Contrast the natural beauty of Africa, in *Cry, The Beloved Country*, to the wounds laid upon it by the conquering Europeans. Show how the natives themselves have contributed to the ruin of the land.

Discuss the living quarters, or more precisely the lack of them, for the natives who come to the city to make their lives.

Contrast the character of Kumalo with that of his brother in Johannesburg.

What is the fatal flaw in the nature of Gertrude?

Trace the steps in the tragic search for the boy Absalom.

Read one of the papers written by Jarvis before his death and comment on the validity of his ideas for reform.

Contrast the treatment of the natives by the whites with the treatment accorded the Negro in the United States.

Additional Readings:

Black Boy, by Richard Wright

Heart of Darkness, by Joseph Conrad

Out of Africa, by Isak Dinesen

2. OVER PALM AND PINE

The Walled City, by Elspeth Huxley

What is Mrs. Huxley's attitude towards the present stage of the British Empire?

Contrast the characters of Priscilla and Armored.

For what reason does the author use the time-shift technique rather than the technique of telling her story in straight chronological fashion?

Discuss Gresham's political philosophy, contrasting it to that of Begg. In what way is Begg more efficient as a servant of the Empire than Gresham?

How well has Mrs. Huxley succeeded in writing of the natives and in giving us an insight into native character? Specifically, discuss the case of Benjamin and the results of his contacts with European ideas.

Additional Readings:

White Man's Country, by Elspeth Huxley

Against These Three, by Stuart Cloete

King of the Bastards, by Sarah Gertrude Millin

CHAPTER III

CRY HAVOC

The Naked and the Dead, by Norman Mailer, speaks so well for itself that it is difficult to say anything that adds to the lustre of the novel. Norman Mailer has written movingly, perceptively, and passionately of the futility of war and of the men who are dragged into the maelstrom. For his hero, Mailer has chosen not one man but a group of men, acquainting us, as the book progresses, with the hopes, desires, fears, and tensions of the men who make up the unit of which he is writing.

The book covers the interval between the landing of the American troops on the island of Anopopei and the return of the patrol that is sent out by General Cummings to investigate the position of the Japanese forces. The action is superb and the character drawing is on just as high a level as the action itself. Always, the reader returns to the central idea of the book, the impact of brute force on the men, and the way the men as individuals, and as a group, react to these forces as the days crawl by.

The book is naturalistic in that it reports the lives of the men as they are, or rather reports them as nearly as they are as fiction can. We see the GIs in their dirt, their fright, their selfishness—and sometimes in their intervals of gallantry and unselfishness. We see them as a group, bound tightly together by the tensions of conflict, and we also see them, as clearly as if we had known them always, as individuals.

The portrait of Sam Croft, the hunter, is one of the sharpest and most fearful in the novel. The product of that part of Texas where the pale blue dungarees somehow seem to match the pale, cold-blue of men's eyes, Croft is snake-mean, vicious, and a hopeless bully. At the same time, like the men of the patrol with whom he moves, lives, and has his being, he is completely understandable even though it is difficult to find any justification for him as a human being.

He moves with Gallagher, the one-time revolutionary, with Wilson, lover of women and liquor, with Goldstein who loves his family, with Red Valsen, with Stanley, with Martinez, the scout, and with many others. Above them, like a god, directing their destinies and yet not apparently intimately connected with them, stands General Cummings. Neither the men in the patrol, nor in a lesser way the readers of the novel, are likely to forget the General.

Cummings is “. . . a little over medium height, well fleshed, with a rather handsome suntanned face and graying hair, but there were differences.” It is these differences from other men that are brought out. We see Cummings in relationship to his wife, to his superiors, to the men who are taking part in the invasion of Anopopei, and to Robert Hearn whose destiny is tied tragically to the island warfare.

The flash-back on Hearn, which is titled “The Addled Womb” is one of the best in the novel. However, it is hard to say just which parts of the book are the most excellent, since so much of it is top level. The point has been made by reviewers that the book is too long, but for the scheme of writing the author employs a great deal of space is needed. Mailer uses a modification of the Dos Passos “Time Machine” technique, with flash-backs to acquaint us with the histories of the individual characters, and with a chorus for the understanding of the group and its psychology. In the arrangement of the novel, as in the writing, he has created a superb book and a damning indictment against war as it is fought in our time.

Like Norman Mailer, Irwin Shaw, the author of *The Young Lions*, hates war. But he has written a far more obviously plotted book than *The Naked and the Dead*, and in many ways a far less moving one. This is true, although *The Young Lions* has all the elements that supposedly go to make up a best seller—if anyone really knows what those elements are—and in addition has a great deal of color, pace, and dramatic action.

The book takes its title from a verse from Nahum. “Behold I am against thee, saith the Lord of Hosts, and I will burn her chariots in the smoke, and the sword shall devour the young lions: and I will cut off thy prey from the death, and the voice of thy messengers shall no more be heard.” The devouring of the young men by the sword is, of course, the theme. As for the story, it is framed so that the reader is concerned with three young men, two of them American, one of them German, and with the impact of the conflict on the lives of these three men.

Michael, Noah, and Christian, the last of these the Nazi, are picked up at the beginning of the war. The author of the book has chosen three widely divergent types of set-up as controls, chosen them with so much emphasis on their differences that it sometimes seems that these are pattern figures rather than real individuals. But in spite of the arbitrary placing of the characters, the story has a great deal of fire.

Michael represents the type of young man conditioned to the tensions of modern society and yet never quite satisfied with his environment. He is moderately successful in the theatre, and more than usually successful with women, but never very satisfied with himself. As the book opens, we find him at a cocktail party in New York, and from there we go with him through a series of war experiences that change and modify him as an individual until, at the end, we find a warmer and far more human Michael than had seemed possible at the beginning.

In opposition, Mr. Shaw gives us the history of the disintegration of the young German ski-instructor, Christian, who lives through the days of the Nazi conquest in Europe, beginning as a human being, growing, through the brutality of war, gradually less like a human being until we find in him only the remnant of a man, or more properly the caricature of one. He is in a sense a victim of the German war machine but is also a smoothly functioning and vital part of that machine.

Set apart from these two, and apart from their worlds, is Noah, who finds complete spiritual regeneration in the end but loses his life in the finding. The history of Noah is one of human intolerance in its most terrible form. The most appalling part of the book lies in the cruelty shown to Noah by his own American fellow soldiers during the days of their training in the States. Understanding, and too little of it, comes only on the battlefield and comes too late.

To repeat, in essence, *The Young Lions* is a history of destruction and a plea against war, just as *The Naked and the Dead* is an account of men under pressure, and of the terror that war brings. In a sense it is futile to compare the two books, since each is the projection of a highly specialized personality and of the ability of that personality to recreate a world in fiction. But in another sense, it is right to note once again that of the two writers Norman Mailer has far the deeper insight into his characters. He also has the sense of humanity that is needed to write a book that grows more powerful, rather than fades as time goes by.

1. THE INVASION OF AN ISLAND

The Naked and the Dead, by Norman Mailer

Clausewitz laid down the dictum that war is a continuation of diplomacy by other means. Would Norman Mailer, to judge by the novel, agree with this definition?

Contrast the characters of Croft and of Hearn.

Some of the writing in the book could be termed naturalistic. Define naturalism and point out some of the scenes of the novel to which it applies.

Write your own impression of the character of General Cummings and compare it to the impressions of others in your group.

Choosing three or four of the main characters, show how each of these men has been formed by his previous environment.

Additional Readings:

Act of Love, by Ira Wolfert

Three Soldiers, by John Dos Passos

The Gallery, by John Horne Burns

2. IN ANOTHER THEATER

The Young Lions, by Irwin Shaw

Trace the steps in the career and the development of Noah Ackerman from the time you meet him at his father's death bed to the end of the novel.

Discuss the theater background of Michael Whitacre.

Comment on the morale of the German Army and on the way that morale disintegrates as the book progresses. Use Christian as a point of departure.

Compare the technique used by Irwin Shaw with that used by Norman Mailer in writing his novel. Which of the two books, in your opinion, is more successful? Why?

Additional Readings:

Pastoral, by Nevil Shute

The Girl on the Via Flaminia, by Alfred Hayes

A Walk in the Sun, by Harry Brown

PORTRAITS OF PEOPLE

Henry Handel Richardson's autobiography conveys all the charm of a time that has gone and a great deal more than that. In *Myself When Young*, besides recreating the Australia of her girlhood, the interim in Germany that led to the writing of her first novel, and the initial stages of her relationship with J. G. Robertson, the author does exactly what the title of the book implies—gives us a picture of herself when young and of the complex forces that went into the making of that self.

Miss Richardson is best remembered as the author of the trilogy, *The Fortunes of Richard Mahony*, a book based on the life of her father, taking as its starting point his migration to Australia in search of riches he never found, and embracing his return to England and his terrible realization that, as Thomas Wolfe phrased it many years later, "You can't go home again." The final volume of the Mahony trilogy shows the disintegration of a character who is unable to adjust to the harsh forces of life Down Under. The best thing about Miss Richardson's writing is that the forces she shows at work are those that are at work anywhere and at every time.

In *Myself When Young*, in commenting on her own novels, she tells us that in writing of her father, in beginning to trace the shifting course of his life and the character that lay behind it, she ". . . began to grasp at least something of what he must have suffered both for himself and for those dependent on him. I saw him then as a well meaning, an upright man, but so morbidly thin-skinned that he could nowhere and at no time adapt himself to his surroundings." She also writes, "I think it only fair to add that the person who knew me best always maintained that, in my imaginary portrait of Richard Mahony I had drawn no other than my own character."

Obviously, the last statement is only partially true. The great difference in Miss Richardson and in the fictional character she created lies in the fact that she herself, although there were many unruly forces at work inside of her, learned along the way to discipline those forces enough to be able to use them as the raw material for her books. And very good books they are, including this last one, which was unfortunately cut short in the writing by her death.

The book abounds in fine portraits. The mother, a brusque, dashing woman, thrown back on her own resources, left with two small

children in her charge, stands out above most of the others. We see the mother in Australia in the days when it was difficult for a woman to find work at all, making her own way as a Civil Service Employee, managing to find a home for her children and succeeding in giving them their rightful place in the world.

There are pictures of the home the mother made, of the people who came to that home, and of other neighborhood individuals. In the first part of the book these are rough, up-country characters, ranging from the plump woman who was the baker's intended wife to the fat little doctor who went around the neighborhood trumpeting the news that his wife had just been delivered of "the finest baby in the Southern Hemisphere." We meet, too, the woman who had been away from civilization all her life and who had never seen a piano until the Richardson family arrived. Strangest of all there is the Chinese leper who lived and was dying alone in a hut in the bush. The children had to be content with a word-of-mouth account of this leper.

Lil, the younger sister of the author, is kept in the background in the earlier stages of the book but emerges as a beauty after the family leaves Australia, takes ship for England, and then moves on to the Continent in order to provide a musical education for the older daughter. Lil is drawn in counterpoint so that we see her as a more mellow character than her sister. But, at least for this reader, she is hardly so interesting a one.

The last part of the book, completed by O. M. Roncoroni after the death of Miss Richardson, has none of the compelling quality of the autobiography itself. It is, however, interesting in that it adds much to our knowledge of the latter part of the life of the author. The critical note by J. G. Robertson in which he comments on the nature of Miss Richardson's art, and on her maturing technique as a writer, is also of interest.

To repeat, the most compelling thing about *Myself When Young* is the revelation of the inner life of the author. As Miss Richardson herself phrases it, this was ". . . a clearing up the knots and tangles of my life, which at the time of their happening had seemed stupid and purposeless. Now I began to sense a meaning in these, too, to see them as threads in a general pattern. And gradually, the conviction deepened that, to a writer, experience was the only thing that really mattered."

For the study of a very different breed of writer, we have *Portrait of Edith Wharton*. The author, Percy Lubbock, a distinguished critic in his own right, points out in the preface that his recollections of Miss Wharton are bound to show the limitations of a single point of view. The book also has the limitation of seeming very far away and unreal in that it pictures a type of European and American society that has now vanished forever. It is, however, an excellent study for anyone who would like to meet once more the France of another day, a New England in flower, and a so-called Age of Innocence with Miss Wharton at the center of it.

I. THE YOUTH OF A WRITER

Myself When Young, by Henry Handel Richardson

Discuss the character of the author's father and the influence of his failure in life on his daughter.

Point out certain similarities between life in Australia at the turn of the century and life in frontier America during the same era.

Trace the changes in the daughter's attitude towards her mother as the book progresses.

Discuss the relationship of Miss Richardson to J. G. Robertson and his influence on her as a writer.

Additional Readings:

The Fortunes of Richard Mahony, by H. H. Richardson

Maurice Guest, by H. H. Richardson

The Journal of Katherine Mansfield, by Katherine Mansfield

2. THE WORLD OF EDITH WHARTON

Portrait of Edith Wharton, by Percy Lubbock

Under what drawbacks did Mr. Lubbock work in creating this portrait of Miss Wharton? What, on the other hand, were his special qualifications for his task as author of *The Portrait*?

Discuss the influence of Henry James on Miss Wharton.

Comment on the statement that Edith Wharton's attitude towards America was enigmatical. Why did she not realize that there was still, in her day, a good deal left of the America she valued?

Why might Edith Wharton be called primarily a novelist of manners? What segment of American society does she most often portray in her books?

Additional Readings:

Ethan Frome, by Edith Wharton

The James Family, by Francis Otto Matthiessen

The Age of Innocence, by Edith Wharton

The Custom of the Country, by Edith Wharton

BRIEF CANDLES

It might be said with some truth that the most notable quality of two recent novels from Great Britain is their brevity. But with only a little truth, for if the books are not of too much interest in themselves, both stories have the virtue of bringing up questions concerning their authors and the methods used by the authors in formulating the tales they have set out to tell.

In *The Servant*, by Robin Maugham, we have a novel that has had excellent critical reviews in England. The book is also of interest in that it is written by a nephew of Somerset Maugham and that in the writing of the nephew there are many traces of the influence of the uncle. The style of the novel is lucid, objective, and as dispassionate as Somerset Maugham's own way of writing.

There is, too, an emphasis on melodrama, and a gaining of effect through hidden violence, which is one of the elder Maugham's favorite tricks. Robin Maugham sets up his book on the idea of the baleful and sinister effect of a servant on his master, on the friends of the master, on everyone with whom the servant comes in contact. The main difficulty with the book is that it is hard for the reader to understand just why the servant has so much power.

The reasons for the power are explained but they simply are not believable in view of the fact that the main character is not just apparently, but actually, a person of integrity when the book begins. Tony, the master, has been through the war, survived hardships, lived into the time of peace and returned to the England of today. Once at home, he meets Barrett, the servant. By surrounding Tony with all sorts of luxury, and by playing on his desire for comfort, Barrett manages, in a remarkably short period of time, to accomplish Tony's complete disintegration.

Since the story is told third-hand, from the point of view of a young publisher, the reader never has the chance to see the strong drives that possess Tony as they are felt by the victim himself. The point might be made that part of the trouble lies in the fact that all of the story comes from the outside. If we lived through his disintegration with Tony himself, we might better understand the forces that ruin him in the end.

When we turn from Maugham to Evelyn Waugh's new book, *Scott-King's Modern Europe*, we find that this is a satire, as are many

of his novels. The Waugh bite is there, and his nose-in-the-air attitude towards life in general, but this time the satire misses. It may be that the book is simply too short and too thin to gain the needed effect. For this does seem to be an outline rather than a finished novel.

Scott-King, an obscure scholar, happens to be chosen to represent England at a celebration in Neutralia, a middle-European country, now totalitarian in aspect. The reasons for the choice of Scott-King as a representative are nebulous, as he himself well knows, but none the less the scholar packs his bag and takes himself off to participate in the festival that will celebrate the work of a long-dead minor poet.

The main portion of the book concerns itself with the difficulties of the visitors to Neutralia, particularly with the difficulties that beset our professor from Grantchester. He gets no food at all, once he arrives, and then, in succession, far too much food and drink. When the celebration is over, he finds that it is impossible for him to return to England. For awhile, it looks as if our schoolmaster is going to have to spend the rest of his life in the Ritz hotel, but finally, through an underground that is anything but efficient, he manages to start on his journey home.

Mr. Waugh closes the circle of his book by bringing Scott-King back to his own environment and by making sure that the reader understands the schoolmaster's devotion to the classics. We leave him with his intention of staying at the school as long as any boy wants to read Homer or Virgil, and firm in the belief that it is very wicked indeed to fit any boy for a place in the so-called modern world.

1. A NEW DORIAN GRAY

The Servant, by Robin Maugham

Comment on the reason's for Tony's weaknesses and for the progression of his downfall. Do you believe that this progression is a logical one?

Is the character of Vera introduced for allegorical reasons? Does she seem to be a real human being as well as a symbol of lust?

By using the *novella* form, did the author gain power? Might the book have been improved by a more detailed development of scene and of character?

Discuss post-war London and Tony's life there. Does the way he lives seem believable in view of the British austerity program?

What technique does Robin Maugham use that might successfully be carried over into the making of a movie or the fashioning of a play from the story?

Additional Readings:

The Picture of Dorian Gray, by Oscar Wilde

The Life of Ernest Dowson, by Mark Longaker

2. PERILOUS JOURNEY

Scott-King's Modern Europe, by Evelyn Waugh

Discuss the various ways in which the author employs his talent for satire.

In view of Mr. Waugh's presentation of Grantchester, does public school education seem to have changed much in England during the last hundred years?

Write a character sketch of Scott-King, showing his attitudes towards the modern world and contrasting them with his feeling for the classics.

Show how Scott-King's original convictions about modern life are borne out by his visit to Neutralia.

Draw some parallels between the woman reporter in the novel and one or two well-known women writers in the United States.

Additional Readings:

Decline and Fall, by Evelyn Waugh

Scoop, by Evelyn Waugh

Goodbye, Mr. Chips, by James Hilton

CHAPTER VI

TWO NOVELS OF TERROR

In *The Plague*, Albert Camus investigates the effects of disease and dying on Oran, a town in the tropics that is held in siege for many months by a visitation of a pestilence. The book puts the town and its inhabitants on display, acquainting the reader with terror, bravery, disintegration, and in the end with the final rebirth of the men and women who have managed to conquer death.

Although written realistically, the novel satisfies the definition of allegory in that it is a veiled presentation of ideas and also in the validity of those ideas. Almost all of the characters are represented as being more, in themselves, than individuals. Cottard, the one-time prisoner, symbolizes man running away from himself and from society. Tarrou, who in the end dies with many others, is the symbol of man in his search for perfection, while the doctor, Rieux, combines cynicism with self-sacrifice. There is a gallery of portraits. The sentries, the reporter, the smugglers—each of them represents some small but vital segment of the human race.

Over the characters and the town, like some vast black cloud lying over the world, is the plague itself. At first, when the rats that carry the virus begin to die, nobody really believes that this is a serious affair. It is only when men begin to fall down in the streets, when women run from their homes with blood streaming from their bodies, and when children twist in torment while the doctors watch helplessly, that the people begin to understand the nature of the pestilence.

Obviously, this is no pleasant book. The descriptions of the hearses, the crematoriums, of the frenzied activities of the inhabitants of the town as they try to escape through drink, or through any febrile activity, are at times so grotesque that they seem unreal. But set against this, and balancing the blackness, are the acts of bravery, the fortitude, the valor of little men, and the hopes that rise again after all hope seems lost.

The book covers each stage of the plague, embracing its effect on the clergy, showing the seeming hopelessness of desiring help from God, and in the end advancing the idea that disease is part of a cycle that is past control. Pestilence, in both an actual and a symbolical sense, will come over the world, linger for awhile, and then perhaps depart, but there will never, on the part of mankind, be any real victory. The author's final point is that the fight against terror must

always go on, despite personal afflictions. Even though men will never be saints, and never approach heaven, they have in themselves the power to be healers always.

A very different sort of terror is investigated by Robert M. Coates in *Wisteria Cottage*. This novel of criminal impulse sets out to trace the forces that lead to a crime of violence from the first moment the intention of murder enters the criminal's brain. Richard Baurie, the main character in the novel, is really two people, one of them engaging enough but the other one withdrawn, reserved, brooding, dislocated mentally, and already insane when the book opens.

In discovering *Wisteria Cottage*, a summer place on Long Island, and in convincing his friends that it is the perfect rural retreat, Baurie sets the trap for his victims and also for himself. Much of the success of the novel lies in the pastoral effect of the seaside cottage and in the juxtaposition of the ideas of summer happiness, of relaxation and apparent freedom from care, with all these overlaid by a brooding and always increasing terror.

Much of the emphasis is on the ephemeral quality of a summer vacation. "Summer is a queer time," the author tells us. "It is a chancey time when anything can happen. There are times when the summer drags out, there are times when it gets mixed up and confusing. There are times when a simple summer cottage, a mere lonely pinprick on the dunes, can become a center of quite unrelated and quite unexpected activity." This activity, to indulge in a bit of understatement, has all the terror of a nightmare from which one has not yet awakened, that most awful of nightmares which carries with it all the trappings of normal living.

Of course, Richard Baurie was never normal. But Mr. Coates manages to make him, for a time, seem rational enough in his relationship to society as he knows it. This apparent sanity set against the brutality of the murders, gives the book a razor's edge of terror that no reader is likely to forget. Unlike Richard, the normal person will not, at the end, feel that he can meet his fate quite calmly and quite reasonably.

1. A TOWN IN SIEGE

The Plague, by Albert Camus

Discuss the character of Doctor Rieux, his ideals, his philosophy, his reaction to his personal tragedy, and the service he renders to the people of the town.

What are the reasons for the journalist Rambert's wanting to flee the town of Oran? Trace the course of the attempts he makes to rejoin the woman he loves.

Why, in the end, does he decide to stay and fight the plague? Do you think he was justified in the decision he made?

In what way is this book an allegory? On what levels may it be read?

Discuss the location of the town, the changes in its atmosphere, and the rise of the panic the plague brings.

What, in brief, is the answer to human suffering suggested by the author?

Additional Readings:

Arrowsmith, by Sinclair Lewis

Journal of the Plague Year, by Daniel Defoe

The Stranger, by Albert Camus

2. THE CRIMINAL MIND

Wisteria Cottage, by Robert M. Coates

Discuss the members of the Hackett family and their reasons for intimacy with a man like Richard Baurie.

What is Richard's relationship to his employer, Jennie Carmody?

How is suspense achieved in the book? Why does the author give the reader so many excerpts from the reports of the psychiatrists?

Discuss Richard's guilt complex, relating it to his sexual abnormality and showing how it is an integral part of the behavior pattern that leads to the murders.

Additional Readings:

The Fine Art of Murder, by Thomas De Quincey

Studies in Murder, by Edmund Pearson

The Bitter Season, by Robert M. Coates

PERIOD PIECES

In *Beau James*, Gene Fowler points out that the period now sometimes known as the fabulous Twenties "... is not so far off as one might presume . . . a war makes events that occurred before it seem implausible, distantly unreal; and older men bring swan songs from the past, or speak through the veil of legend." It is true that the Twenties do seem very far away and this feeling of distance is more than just a matter of time. We remember the era but it might have taken place in another world.

This story of Jimmy Walker is not so much a record of one man as it is a record of the spirit of that era. Free spending, illegal drinking, feverish living, and a gaiety heightened to an alarming degree are all characteristic of that day, and are all embodied in the subject of Gene Fowler's biography. James J. Walker was the personification of these things and of many more. Already half forgotten, and perhaps never heard of by a young generation, he was the talk of the town not so long ago.

His career in a way is a comment on politics in New York, on the power of Tammany, on the reign of Al Smith, and on the struggle that led Franklin D. Roosevelt to the White House. And yet, in another sense, Walker's life is not so much a drama as it is a montage of tin-pan alley, show-business, and an extra-curricular love affair. To repeat, reading of the man and of his times brings a sense of unreality, even to the people who were part of them.

Westbrook Pegler claimed that Walker was never successful as a writer because he could not raise his eyebrows on paper, and it is true that much of what he said and did, when one looks at it in print, seems only faintly amusing. At its best, the man's life is a series of tinsel anecdotes. At its worst, it is a record of graft, of a lack of political integrity, and of a journey into the shadows by a combination of a Peter Pan and an unthinking Irishman who was never the real public servant many people thought him to be.

The receptions headed by Jimmy Walker, and given by the City of New York for visiting queens, returning flyers, famous admirals, and female swimmers, are part of the record. His agility in public speaking, not only at receptions but in the fray of politics, is also well known. Perhaps the best of the anecdotes is the one regarding a man who once interrupted the remarks of the Mayor of New York to shout,

"Liar!"

To this, Walker replied, "Now that you have identified yourself, we shall proceed."

Walker himself proceeded through his first administration into the tangle of the Seabury investigations, and in the end to a forced resignation. In him, we have a phenomenon that is not only peculiar to the decade of the Twenties but is also peculiarly American. Nowhere but in this country could this particular combination of zany wit and of a complete disregard not only for other people's welfare but for his own, have taken place.

In *The Life of Sir Arthur Conan Doyle*, by John Dickson Carr, we have a very different kind of picture, that holds a double interest when we look at the subject of the biography—as was the case with Gene Fowler's story of Walker—against the background of the time the man represents. If Beau James might be tagged as the epitome of the spirit of the Twenties in America, Doyle might just as correctly be called the last of the great Victorians. The virtues of the man, and his defects, are part of another day.

Doyle is best known as the creator of Sherlock Holmes, but Sir Arthur himself believed, and always fervently hoped, that his activities as an author and a man would in the end put the great detective in the shade. As a writer, Doyle wished to be remembered for his historical romances, those stories in which he attempted to revive the past glory of England. He was, too, an advocate of spiritualism, evolving for himself a belief in the communication between the quick and the dead to replace the Catholicism in which he could not believe.

The core of his religious revolt lay in his fight against the acceptance of the Catholic Church to which most of the more important members of his family adhered. Early in his career, when he was trying to get a foothold as a doctor, he had the offer of financial and social support from the older members of the Doyle clan, but he refused these supports as a protest against what he thought of as the sterility of his family's religious beliefs.

He was always close to his mother, who is painted as a strong but not a demanding woman and who from the first encouraged her son in his literary, as well as his other interests, and who gave him such support as she could all along the road. There is also an excellent picture of Doyle's brother, of whom he was very fond and whose death came as a terrible sadness. Doyle was dependent on the brother,

on his mother, and on his second wife, but all during his life he preferred to move ahead on his own.

He did, of course, move ahead to become one of the most popular writers of all times, and to become an international figure as well. In him, we find the embodiment of all the Victorian characteristics. He had a deep love of his country, an excessive reverence for women—and very little respect for their brains. He was a representative of a great, warm-hearted way of living that has gone forever.

Doyle lived through the first World War and lived to make very definite contributions to his country's fight. But his best remembered contribution to everyone is in the creation of the detective he came to despise. It is particularly interesting that in this biography, which is excellently done by Mr. Carr, that even here with the biographer's loving effort to make his subject emerge as the many-sided personality he was, the reader will inevitably identify Sir Arthur Conan Doyle with the inimitable Sherlock Holmes.

1. THE LOST TWENTIES

Beau James, by Gene Fowler

Comment on the way Gene Fowler uses anecdotal material to bring the character of Jimmy Walker into focus.

Discuss Walker's background with his family, and how his early associations helped prepare him for the career he eventually embraced, even while he was planning to enter another field.

How successful was Walker in the social side of his role as mayor of a great city? In what ways did he represent the spirit of the times?

Comment on his association with Alfred E. Smith. Contrast and compare the personalities of the two men in public and in private life.

Trace the path of the Seabury investigations. Would Roosevelt eventually have removed Walker from office? What were Walker's most obvious faults as a politician?

Additional Readings:

Only Yesterday, by Frederick Lewis Allen

McSorley's Wonderful Saloon, by Joseph Mitchell

2. THE LAST VICTORIAN

The Life of Sir Arthur Conan Doyle, by John Dickson Carr

Contrast Doyle with Rudyard Kipling, showing how both of the men were in a sense representative of the best and the worst in the British Empire ideology.

Discuss Doyle's belief in spiritualism, giving your opinion as to why he turned to this as a form of religion, deserting his Catholic heritage.

How successful was Doyle as a historical novelist? Use examples from his novels to illustrate your points.

Comment on Doyle's role in aiding his country during the first World War. What was his attitude towards the German threat to England in 1914?

In what ways does Doyle resemble his own creation, Sherlock Holmes? Do you see any likenesses to Doctor Watson in Doyle?

Additional Readings:

Something of Myself, by Rudyard Kipling

The White Company, by Arthur Conan Doyle

The Adventures of Sherlock Holmes, by Arthur Conan Doyle

ETERNAL SUMMER

The only possible way a reader can approach Dodie Smith's *I Capture The Castle* is with the idea of enjoying it. This is the story of Cassandra Mortmain, her sisters, her father, and Topaz, her step-mother, all of whom inhabit a house built against the walls of an old castle which has as much charm as the story itself. From the standpoint of the Mortmain family, there is only one drawback to the castle and that is the fact that the rent never seems to get paid.

There are actually other difficulties, including the matter of heating the castle in winter and of finding ways to light it. There is also, at times, a scarcity of food, but little troubles like these are taken in their stride by the Mortmain family and are not even regarded as being worthy of consideration by the father, an ex-writer who is now fortunate enough to be able to devote most of his time to the reading of detective stories and to keeping himself in a complete retreat from the world.

The story is told in the first person by Cassandra, a seventeen-year-old girl who is writing it as a practice in learning the gentle art of novel writing. Cassandra is, of course, expertly presented by Miss Smith's facile pen. The story includes other endearing character sketches and also a number of plot complications that begin with the arrival of outsiders from the United States at the castle. But to repeat, commenting in too much detail on a book as light and as enjoyable as this one, or criticizing it at length, would be to do a bad turn for Miss Smith's—and for Cassandra's—prospective readers.

Cheaper By The Dozen, the account of life in the Gilbreth family during the days when the twelve children of the title are growing up, is another book that is light to the touch. Written by Frank B. Gilbreth, Jr., and by Ernestine Gilbreth Carey, it is a nostalgic picture of a time when everything, including Pierce Arrow cars, efficiency experts, their families and the houses they lived in, seem, in retrospect, to have been somewhat oversized.

The book is divided into a number of episodes that include an interval with Chew Wong, a sinister looking cook who has the habit of brandishing skillets and launching into hissing Chinese, and summer trips to Nantucket when the Pierce Arrow was at last taken along, to the delight of all the children. There is also a hilarious description of taking photographs with flash powder. Father always

knew what he was doing, or thought he knew. But more than once he terrified everyone with the blinding roaring flash of the powder that shook the room and deposited a fine ash everywhere.

The character of the father who had the gall enough to be divided into three parts dominates the book but there are also many other warm and vivid portraits. Like Dodie Smith's *I Capture The Castle*, this portrait of the Gilbreth family would suffer by analysis. The only really pertinent advice that can be given about the book is—read it and enjoy it.

1. GATHER YE ROSEBUDS

I Capture the Castle, by Dodie Smith

Comment on the author's romantic choice of a setting for the book and on the ways in which this setting sharpens the atmosphere of the story.

Discuss the father, Topaz, Rose, and their relationship to the invaders from the outside world. Comment on the minor characters in the novel including the Vicar and Miss Marcy.

How well has the author identified herself with the girl writer Cassandra? In what ways does the choice of viewpoint give the book added charm?

Discuss the technical devices by which the author, without apparent effort and without intruding upon the enjoyment of the reader, enhances the humor of her book.

Additional Reading:

Our Hearts Were Young and Gay, by Cornelia Otis Skinner and Emily Kimbrough

2. ALL IN THE FAMILY

Cheaper by the Dozen, by Frank B. Gilbreth, Jr., and Ernestine Gilbreth Carey

In what ways has family life changed since the era described in this book? Discuss some of the social and economic reasons for the changes.

Describe the character of the father. Do you believe that the authors have exaggerated the painting of his portrait, giving it many fictional values, in an effort to gain reader-interest?

At the end of the book, the father is asked what one can do with the time he saves. His advice is to use it for work, for education, for art, for pleasure—or for mumblety-peg, if that is where the heart lies. In what way does this last statement point up and illustrate the entire book?

Additional Readings:

The Egg and I, by Betty MacDonald

Mama's Bank Account, by Kathryn Forbes

AMERICA, AMERICA

Years ago, when Arnold Bennett made the remark that Faulkner writes like an angel, he might truthfully have added that he writes like an angry angel. This anger runs like a black thread through most of his work from the early *Sartoris* through novels that include, *The Sound and The Fury*, *As I Lay Dying*, *Light In August*, and a good many others. This same anger, if tempered slightly, is threaded through *Intruder In The Dust*, Faulkner's first novel since 1940.

Here we have the Mississippi country in which Faulkner was born and about which he has written for many years. Here, too, are the usual characters, the white aristocracy of the town, still caught in the web of custom and ideas left over from days before a war that was fought almost a hundred years ago. In Faulkner's gallery of portraits, we meet members of the town rabble, the bootleggers, the poor-whites, the stepped-on people who are busy in their own ways trying as hard as they can to step on everybody else. Then, inevitably, there are the Negroes who are always with us.

Lucas Beauchamp, who is about to be lynched for the murder of a white man, is the central Negro character in the novel. Eccentric, proud of his heritage which includes a share of white blood, and poor almost to the point of starvation, Lucas is in trouble when the book opens and does not manage to get out of it until the course of the novel is run. Through the story, we follow not only his fortunes but those of Aleck Sander, of the Gowries, of Miss Habersham, and of other people in the town who become embroiled in the fortunes of Lucas.

The story is told from the point of view of a young boy, a member of one of the town's prominent white families, who is tied to Lucas emotionally and who is struggling to find some way to save the Negro as well as to reconcile his inherited ideas with his instincts for racial equality and for friendship. Fundamentally, the story might be called Faulkner's own Civil Rights Program, not laid down in resolutions or in laws, but shown through a series of Negro-White relationships and driving home the point that as long as we all live in the same world, we are going to have to find a way of getting along together as human beings.

The framework is melodrama, and the style, as it often is with Faulkner, is oblique and sometimes confusing. But out of the macabre

graveyard scenes, the near-lynching, and out of the slanting words that sometimes seem to create a maze rather than clarify one's thoughts, Faulkner's basic idea breaks through. He believes that the Negro, although limited by his background and often despised because of his place in society, is a human being living in a free country and hence must be free.

Faulkner drives this idea home with tremendous force. Once again, it is God's angry man talking, with that continuing undercurrent of fury at what man has done to man, and what man has done to himself, not only in distant places but in his daily contacts in the fields, the market places, and particularly in that part of the United States that used to be known—before Faulkner—as the Sahara of the Beaux Arts.

Bernice Kelly Harris comes from a different part of the south than Faulkner, from the Eastern part of North Carolina about which she has been writing since her first novel, *Purslane*, appeared in 1939. She taught at Meredith College, and also worked with writing groups at the University of North Carolina during the time before *Purslane* appeared. Since then, she has done a good deal of creative work. Now comes *Hearthstones*, her picture of life as it was lived by the family of a deserter during the days of the Civil War.

The story falls into two parts. In the latter, Mrs. Harris uses the same locale she employed in part one, but places the story forward in time. In the first part, we meet Cajé Day, a deserter from the Civil War, who cuts off his family from the community life by his action of leaving the Confederate Army. William T. Porter, the deserter from the Second World War, brings the Day family back into the mainstream of life from which they had been separated so many years before.

This, briefly, is the framework of the novel. But as in most of Mrs. Harris' work, the real interest for the reader lies in the account of life as it is lived by people who were, and in a sense still are, primitives. The author has a very real feeling for the customs, and for the way of life of her characters. On every page, there is the flavor of the countryside.

We see Lalla, the wife of Cajé, drawing “. . . coolers of milk from the well . . . seasoning dumplings and sorghum dough and fatty bread . . . laying in a keeping store of herbs and barks . . . storing honey from bee robbings into stone jars for winter use, giving a hand to field planting and to harvesting.” We see not only Lalla but all

of the characters going about their daily tasks, and set into the proper frames against the background of field and wood.

In Caje's family, and in others like them, we meet the middle-class farmers, proud people, wanting only to make their own way and to keep their pride intact. These families are deeply religious, usually poor, and definitely separated from the aristocracy of the river country who bore the brunt of the Civil War, since for them it meant the disintegration of their lands and their culture.

The aristocracy is represented by the family at Seven Hearths, a fine plantation brought to ruin by the War. A connection with the Day family is brought about through Freddy, a young boy in the Seven Hearths household, whose love for Henrietta Day is one of the main themes of the book. This love brings tragedy to Henrietta and sets the stage for the section of the novel that deals with the old age of the Day sisters and the coming of the young deserter to the retreat on Haw Island.

Haw Island, Seven Hearths, the community church, and the fields themselves, combine to give the reader a moving picture of the land and the people Miss Harris loves best. If she works on a limited stage, she also reproduces with care and with affection a way of life that was once a major part of the eastern seaboard, and of its isolated counties.

1. FAULKNER'S MISSISSIPPI

Intruder in the Dust, by William Faulkner

Comment on William Faulkner as a major American writer whose themes are not only absorbing as fiction but bring out the need of social reform in the South.

Write a description of Miss Habersham. What reasons does she have for attempting to prove the innocence of Lucas?

Would you say, from a reading of the novel, that Faulkner is an advocate of states rights?

Discuss the character of Lucas. How do you account for his pride? For his eccentricities? For his friendship with the boy who is telling the story?

Read the jail scene and then analyze the ways in which Faulkner reproduces the mixed feelings in the mob, the desire to kill set against a fundamental cowardice.

What are the defects—and the virtues—of Faulkner's style?

Additional Readings:

Light In August, by William Faulkner

Black Boy, by Richard Wright

Kingsblood Royal, by Sinclair Lewis

2. CAROLINA RIVER COUNTRY

Hearthstones, by Bernice Kelly Harris

Do you believe that Miss Harris has actually written two novels and that the stories should be treated separately in order to have their full impact?

Define the regional novel. In what ways does this book fill the requirements for regional writing?

Discuss the plantation life as it was lived before the Civil War. In what ways was the plantation *Hearthstones* self-sufficient? Comment on the agricultural methods. On the treatment of the slaves.

Discuss the atmosphere of the church at Macedonia. How is the Day family affected by the separation from the life of the community?

Comment on the ways in which the author catches the flavor of the countryside.

Additional Readings:

Drums, by James Boyd

Men of Albemarle, by Inglis Fletcher

Salvation On A String, by Paul Green

TRUTH WITH A SMALL t

The New Yorker pointed out not long ago that a campus should be a place where there is real intellectual freedom, a capsule democracy where people should take pains not to insult the truth by putting it in capital letters. Truth with a small t is the ideal. But one reads Virgil Scott's novel, *The Hickory Stick* and finds the book dedicated to the idea that there is no truth at all, or at least very little of it, in either our colleges or our secondary schools throughout the country.

This is the story of Doug Harris, the product of the depression generation, who got his education the hard way, combining Keats with serving hamburgers in a diner, and who found that most teachers, as well as most people, are ready to compromise their ideals at the drop of the proverbial hat. Doug also finds out that he himself, the son of a union organizer and the inheritor of his father's idealism, cannot sell out to the system and go on living in peace with his own conscience.

Doug is an English Major, a student who takes his Master of Arts degree at a mid-western university and who hopes, after taking his doctorate, to enter the realm of college teaching. Instead, he is forced by circumstances—some of them of his own making—to accept a job as a teacher in a high school in a small mid-western town which the author presents as being typical of towns throughout the country. In this high school, Doug is the victim of the whims of every member of the school board. In the end, he loses a bitter fight against local prejudice only to find himself.

The book is blocked on a big canvas, with portraits in great detail, not only of Doug but of the people with whom he comes in contact during his career as a student and as a teacher. There are some devastating pictures of scholars, particularly of the men who teach Education, and of their methods. Scott speaks of “. . . the jargon they used, the words which nobody including their inventors could define but which studded the talk of students and teachers and fouled up all the pages of all the textbooks.”

Doug Harris is fouled up all the way, in his examinations, in his relationship with his wife Nancy who leaves him but comes back to him in the end, in his efforts at teaching in the high school at Shenkton, and in his contacts with the men and the women of the town. The book is obviously sincere but the novelist has lessened its

interest as a story by stacking the cards against Doug, against the schools, the colleges, and in a larger sense against the whole process of living.

In Ruby Redinger's book, *The Golden Net*, the author spells TRUTH and a whole lot of other words in full capitals. The book fulfills the first demand of a novel in that it does have humanity. But it is so overlaid with words like Education, Philosophy, Poetry, and Personal Problems, that we sometimes lose sight of the people in the maze of terms that seems to govern the people's relationship to each other.

This is an account of the struggle of a young woman scholar to adjust to her career as a teacher in a small co-educational institution. The book, however, is not so much a problem novel as one of manners—the manners and the customs that prevail on the campus of John Willard College during the time the Second World War is occupying the attention of the people who are not on this campus.

Marcia Anderson, a young Doctor of Philosophy, comes to John Willard to begin her work as an English teacher and also to finish a book she is writing on William Blake. Miss Anderson's problems are not confined to teaching and to writing. Through her friendships with people on the campus, she participates in many personal conflicts. There are the troubles of the members of the English Department, of a young woman student named Carol Leeds, and there are also troubles with J. W. McMillin, a trustee of the college who has great influence on the lives of the people who are teaching there.

We get a good picture of a small college with its petty jealousies and its removal from the world as it is. We meet Scott of the English Department, jealous of his son, unsure of his wife, and certainly unsure of himself. We meet, too, Esther Cornthwaite who dominated everyone she met and whose power continued after her death.

The book embraces the beginning of the war years, but the college rather than the larger conflict outside is the important thing. Perhaps it is Miss Redinger's object to show the tragic removal from life among the very people who are supposed to know enough to be able to give the youth of the country at least a hint of what lies ahead.

I. TEN O'CLOCK TEACHERS

The Hickory Stick, by Virgil Scott

In what ways is Doug Harris conditioned by his father's ideals and by the way his father died? Explain Doug's philosophy, indicating the steps by which he comes to maturity.

Comment on the treatment Doug receives during his examination for his Master's Degree. Is so much prejudice and such obvious lack of integrity common to most colleges?

Contrast the life on the campus with the life Doug begins to lead after he gets his job as a high school teacher. In what ways does he antagonize the town?

Discuss Virgil Scott's picture of the educational world. What obvious reforms are needed in our schools and colleges? How can these reforms be brought about?

Additional Readings:

We Happy Few, by Helen Howe

And Gladly Teach, by Bliss Perry

The Dead Tree Gives No Shelter, by Virgil Scott

2. THE IVORY TOWER

The Golden Net, by Ruby Redinger

Discuss the atmosphere of the campus of John Willard College. Do you feel that it is typical of many small colleges in the United States?

How much influence does the McMillin family have on the policies and the practices of the college? Is this influence a good one or does it make for snobbery and for a lack of integrity among the faculty?

Contrast the characters of Marcia Anderson and of Esther Cornthwaite. Is it indicated that Marcia will follow in the steps of the older woman?

How much does the war affect the college? In what ways? Is the effect of the war ever really felt?

Compare Miss Redinger's attitude towards education with Virgil Scott's. Use illustrations from the novels by these two authors to form a general picture of what the world of the campus is like today.

Additional Reading:

This Side of Paradise, by F. Scott Fitzgerald

CHAPTER XI

DOMES OF MANY-COLORED GLASS

To read a book by Elizabeth Bowen is like moving in a glass world. Everything is sparkling, clear, and yet at the same time has so many facets that it is hard to concentrate on any one point, or on any one part of the world. The reader sees the characters Miss Bowen creates, sees them sharply, and yet from so many viewpoints, and with such subtlety that it is like looking at light from a prism.

The Heat of The Day, like much of Miss Bowen's other work, has not only this quality of refraction but also a pattern so tightly put together that one cannot really begin to think about the book at all until the reading is over and there is time to let what the author is saying settle in one's mind. The final problem is that it is difficult to know just exactly what she is saying, although one always feels that the fault lies in oneself rather than in the book.

And yet, it is all glass-clear. We have a story of three people, Stella, Robert, and Harrison, who are living in London during the early days of the war when it looks as though there may not be an England to live in much longer. Each one of these individuals is conditioned by the war. Any action taken by any one of them stems from the war. And yet, just as important, are the extremely personal and intimate relationships, the tight, hair-thin threads that bind the characters together.

The central problem of the novel evolves around whether or not Robert, an officer in the British army, wounded at Dunkirk and now on special duty in London, is guilty of treason. Harrison, an intelligence officer, is attempting to take Robert's place as Stella's lover, and at the same time to convince her that Robert is a traitor. In the end, Harrison destroys Robert but finds that his own personal relationship to Stella is also destroyed.

Stella's son, Roderick, is of interest not only as a young man, but in his relationship to his mother and to the estate in Ireland, Mount Morris, which he inherits from a kinsman, and to which he looks for a haven after the war is over. As the novel progresses, Roderick emerges as one of the dominant characters. In the book, we also meet Louie and Connie, war workers in London, and Ernestine, a worker in the country who represents the one-time stable British middle class.

In portraying these people, and in portraying the central characters, Miss Bowen does a magnificent piece of work. We catch them in all the intricacies of their relationships and in the atmosphere of tragedy that surrounds them all. And yet, even the most tragic moments have an overlay of warmth and of color. When we leave the novel we do not so much really leave it as carry away with us splinters from the dome of many-colored glass that is Miss Bowen's special domain.

Isabel Bolton, the author of *The Christmas Tree*, is like Miss Bowen a writer who moves in a particular and specialized world. In her latest novel, Miss Bolton tells the story of Hilly Danforth, of her son and of her grandson, who move together towards a tragic end. The season of the story is Christmas, and the atmosphere is a strange one, combining the Yuletide ideas of happiness with the aftermath of a war as it is felt in a Greenwich Village bar.

We get the background of the story through Hilly, and it is in these initial chapters that the author is most successful. With Hilly, we move back in time to other Yule seasons, to the New York of other days, pictured in an old woman's mind and shown with all the magic of memory. It is really the world of Edith Wharton, that forgotten time of great houses, of hansom cabs along Fifth Avenue, of servants and masters moving in an ordered sphere, and of a general conviction that the world is moving forward into broad, sunlit uplands.

But already there are the germs of tragedy. After her husband's death, Hilly travels with her young son Larry to Europe, wrapping him, as well as herself, in the customs and the habits of the Continent, exposing the sensitive boy to influences that in the end bring an inability to adjust to his wife, to his son, or to the world as it is during the war that swept over it in 1939, destroying what was left of an older and more mellow culture.

At the root of the book is Larry's mother complex, and Hilly's tragic realization of her own part in fostering his dependency on her. Acutely sensitive to her son's psychological warping, the mother is still unable to avert the crisis or even to warn any of the participants of what is coming. Instead, although fully conscious of the storm ahead, Hilly goes on with her Christmas preparations, including in them not only the family but Larry's friend, a young man from Washington, and also Larry's divorced wife's new husband.

Miss Bolton keeps the reader in suspense straight through to the end. But the novel's real attraction lies in the author's ability to re-

produce human emotions and to transfer to the reader the feeling of joy and of love that have gone wrong. In her own way, Miss Bolton manages to recreate all the sparkle, and some of the artificiality of the Christmas tree around which she centers her story.

1. TRAITORS AND LOVERS

The Heat of the Day, by Elizabeth Bowen

Discuss the character of Connie and also the effect Harrison has on her. What problems are solved by Connie's friendship with Louie?

Discuss the visit to Robert's old home, the meeting with his family, and Miss Bowen's reason for including this incident in the novel. Does Robert's background explain or in any way justify his actions?

Comment on the atmosphere of the novel, the war-time London restrictions and the way they affect the characters.

What does Mount Morris symbolize in Roderick's mind? How does it alter his attitude towards living?

How is Robert's guilt brought into the open? Is the ending a logical one? Could there have been any alternative to the ending Miss Bowen offers the reader?

Comment on the relationship of Stella to Robert. Of Stella to Harrison. Is the book basically a fresh presentation of the old triangle story?

Additional Readings:

Moment of Truth, by Storm Jameson

The Meaning of Treason, by Rebecca West

The Death of the Heart, by Elizabeth Bowen

2. OTHER TIMES, OTHER SEASONS

The Christmas Tree, by Isabel Bolton

Comment on the narrative method used in Miss Bolton's novel. By what technical device does she recreate the feeling of a time that has gone and set it against the problems of the present day?

How is the young war hero presented? Is there any apparent irony in the way the author portrays his character?

Discuss Larry's relationship with his mother. Why is his final subjection to her a necessary part of his own personal tragedy?

What is the symbolism of the Christmas tree?

Compare and contrast the four generations, and the philosophies of these generations, as Miss Bolton presents them through her gallery of characters.

Additional Readings:

Do I Wake or Sleep? by Isabel Bolton

The City and the Pillar, by Gore Vidal

READERS AND WRITERS

One of the age-old questions is whether a writer finds his public or makes it. Probably, he both finds and makes it, but this much is certainly true—in the world of our time, the old custom of a publisher's building up an author slowly, so that he has time to develop and mature, has died away almost as completely as the horse-and-buggy age. We live in a day of high pressure, and an atmosphere where both readers and writers now and then have trouble getting their breath.

In a sense, the publishers themselves are the victims of their own big-business methods, of the problems of increasing competition, high manufacturing costs, of basic changes in the manner of distributing books, and the ways a story may be used. The publisher must also think about the Book Clubs which dominate the market and which, in a sense, direct the reading taste of the country. Then there is the possibility of a movie sale for the manuscript, and magazine and radio rights. This is a far cry from the days when authors were not even sure what the copyright laws were, and when many publishers did not seem to care what they were.

Above all, there is the influence of the "best-seller." Nobody knows exactly what makes a best-seller but every publisher is eternally searching for one for his list. Books like *Gone With The Wind*, *The Good Earth*, and *A Tree Grows In Brooklyn*, whatever their so-called literary merits or lack of them, have set a tradition in the publishing world. Everybody wants to know what makes a best-seller but so far all anyone seems to know is what does not make one.

One critic, writing for a metropolitan newspaper, has recently said that if an author wishes to get into the big-money class he must begin by adhering to a formula. He adds that there are two ways of fulfilling this formula. One of them is to write what is known in the publishing trade as "an historical," basing one's book on some era in history, using a certain amount of authentic material, and dressing the story with romance and adventure. The other is to choose a devotional theme, as is the custom with authors like Lloyd Douglas, and in a different sense, A. J. Cronin. In the latter, the author as well as the characters he creates must have a very real devotion to his subject. This, of course, is excellent advice for any writer who has the ability to follow it.

Another aspect of "book-appeal" is the element of entertainment. Somerset Maugham, who certainly should know what makes a book popular, tells us that the main requirement of any novel is that it must entertain the person who opens the covers and sets out to follow the story. Perhaps this is the best test, after all, but there is one other, just as simple and in a way more certain.

This is the suggestion offered by E. M. Forster in *Aspects of the Novel*. He tells us that the final test of any novel is our affection for it, and that this affection is predicated on the basic human appeal of the characters we meet in fiction. Again and again, Forster goes back to that overworked word, humanity. If the author is successful in creating his people, then the publisher, the book clubs, and the readers themselves, are sure to find their own particular brands of satisfaction.

1. THE CHANGING BOOK WORLD

Aspects of the Novel, by E. M. Forster

What are the virtues, and the vices, of the present-day method of trying to make an author popular with a tremendous audience on the basis of one book, as compared to the older and more leisurely way of building up, very slowly, the idea of a writer as a man of letters?

What are some of the problems of the publisher in the highly competitive market of the present time?

Discuss the influence of the book clubs on readers everywhere. Is the method of choosing books for readers a good one? What are the objections to this method?

Comment on the influence of radio and of the movies on writers—and on the readers—of our day.

2. SOME TESTS FOR GOOD FICTION

The Story of a Novel, by Thomas Wolfe

Should a novel be more than entertaining, or is the fact that it keeps a reader's interest its primary requirement?

One definition of a classic is that it must be read and admired by a sufficient number of discriminating people over a long period of time. What other standards do you suggest for judging whether or not a book is a good one?

It has been said that to endure, a book must be the kind that can be read on many levels. Discuss this idea relating it to some of the books included in your recent reading.

Read *The Story of a Novel* and discuss Wolfe's method of working. How valid is his belief that fiction is an arrangement of fact?

Using recent fiction as examples, evolve your own personal criteria for judging the excellence, or lack of it, in a novel.

Additional Reading:

Hungry Gulliver, by Pamela Hansford Johnson

BIBLIOGRAPHY

Allen, F. L.	<i>The Great Pierpont Morgan.</i> 1949. (1)	Harper	\$3.50
Bolton, Isabel	<i>The Christmas Tree.</i> 1949. (11)	Scribner	2.75
Bowen, Elizabeth	<i>The Heat of the Day.</i> 1949 (11)	Knopf	3.00
Camus, Albert	<i>The Plague.</i> 1948 (6)	Knopf	3.00
Capote, Truman	<i>Other Voices, Other Rooms.</i> 1948. (1)	Random	2.75
Carr, J. D.	<i>Life of Sir Arthur Conan Doyle.</i> 1949. (7)	Harper	3.50
Coates, R. M.	<i>Wisteria Cottage.</i> 1948. (6)	Harcourt	2.50
Dos Passos, John	<i>The Grand Design.</i> 1948. (1)	Houghton	3.50
Faulkner, William	<i>Intruder in the Dust.</i> 1948. (9)	Random	3.00
Fitz-Simons, F.	<i>Bright Leaf.</i> 1948. (1)	Rinehart	3.50
Forster, E. M.	<i>Aspects of the Novel.</i> 1947. (12)	Harcourt	3.00
Fowler, Gene	<i>Beau James.</i> 1949. (7)	Viking	4.00
Gilbreth, F. B.	<i>Cheaper by the Dozen.</i> 1948. (8)	Crowell	3.00
Harris, B. K.	<i>Hearthstones.</i> 1948. (9)	Doubleday	3.00
Huxley, E. J.	<i>The Walled City.</i> 1948. (2)	Lippincott	3.00
Lubbock, Percy	<i>Portrait of Edith Wharton.</i> 1947. (4)	Appleton	3.00
Mailer, Norman	<i>The Naked and the Dead.</i> 1948. (3)	Rinehart	4.00
Marquand, J. P.	<i>Point of No Return.</i> 1949. (1)	Little	3.50
Maugham, Robin	<i>The Servant.</i> 1949. (5)	Harcourt	1.50
Paton, Alan	<i>Cry, The Beloved Country.</i> 1948. (2)	Scribner	3.00
Redinger, Ruby	<i>The Golden Net.</i> 1948. (10)	Crown	3.00
Richardson, H. H.	<i>Myself When Young.</i> 1948. (4)	Norton	3.00
Scott, Virgil	<i>The Hickory Stick.</i> 1948. (10)	Morrow	3.95
Shaw, Irwin	<i>The Young Lions.</i> 1948. (3)	Random	3.95
Smith, Dodie	<i>I Capture the Castle.</i> 1948. (8)	Little	3.00
Waugh, Evelyn	<i>Scott-King's Modern Europe.</i> 1949. (5)	Little	2.00
Wolfe, Thomas	<i>The Story of a Novel.</i> 1936. (12)	Scribner	2.00

ADDITIONAL REFERENCE BIBLIOGRAPHY

Adams, J. D.	<i>The Shape of Books to Come.</i> 1945. (1)	Viking	\$2.50
Allen, F. L.	<i>Only Yesterday.</i> 1931. (7)	Harper	3.00
Bolton, Isabel	<i>Do I Wake or Sleep?</i> 1946. (11)	Scribner	2.50
Boyd, James	<i>Drums.</i> 1936. (9)	Scribner	1.00
Bowen, Elizabeth	<i>The Death of the Heart.</i> 1939. (11)	Knopf	2.50
Brown, H. P.	<i>A Walk In the Sun.</i> 1944. (3)	Knopf	2.00
Burns, J. H.	<i>The Gallery.</i> 1947. (3)	Norton	3.00
Camus, Albert	<i>The Stranger.</i> 1946. (6)	Knopf	2.00

Cloete, Stuart	<i>Against These Three.</i> 1945. (2)	Houghton	3.50
Coates, R. M.	<i>The Bitter Season.</i> 1946. (6)	Harcourt	2.50
Defoe, Daniel	<i>Journal of the Plague Year.</i> 1937. (6)	Nelson	.60
Dinesen, Isak	<i>Out of Africa.</i> 1938. (2)	Random	2.75
De Quincey, Thomas	<i>English Mail-Coach.</i> "On Murder, considered as one of the fine arts." 1933. (6)	Dutton	O.P.
Dos Passos, John	<i>Three Soldiers.</i> 1921. (3)	Mod. Library	1.25
Doyle, A. C.	<i>The Adventures of Sherlock Holmes.</i> 1930. (7)	Doubleday	3.75
Doyle, A. C.	<i>The White Company.</i> 1943. (7)	Garden City	1.00
Faulkner, William	<i>Light in August.</i> 1932. (9)	Smith & Haas	2.50
Fitzgerald, F. S.	<i>This Side of Paradise.</i> 1921. (10)	Scribner	2.00
Fletcher, Inglis	<i>Men of Albemarle.</i> 1942. (9)	Bobbs	2.75
Forbes, Kathryn	<i>Mama's Bank Account.</i> 1943. (8)	Harcourt	2.00
Green, Paul	<i>Salvation on a String.</i> 1946. (9)	Harper	2.50
Hayes, Alfred	<i>The Girl on the Via Flaminia.</i> 1949. (3)	Harper	2.50
Hilton, James	<i>Goodbye, Mr. Chips.</i> 1934. (5)	Little	1.25
Howe, Helen	<i>We Happy Few.</i> 1946. (10)	Simon	2.75
Huxley, E. J.	<i>White Man's Country.</i> 1935. (2) 2 vols.	Macmillan	10.00
Jameson, Storm	<i>Moment of Truth.</i> 1949. (11)	Macmillan	2.50
Johnson, P. H.	<i>Hungry Gulliver.</i> 1948. (12)	Scribner	2.50
Kipling, Rudyard	<i>Something of Myself.</i> 1937. (7)	Doubleday	2.50
Lewis, Sinclair	<i>Arrowsmith.</i> 1925. (6)	Harcourt	2.00
Lewis, Sinclair	<i>Kingsblood Royal.</i> 1947. (9)	Random	3.00
Longaker, J. M.	<i>Ernest Dowson.</i> 1944. (5)	Univ. of Penna.	4.00
MacDonald, Betty	<i>The Egg and I.</i> 1945. (8)	Lippincott	2.75
Mansfield, Katherine	<i>Journal of Katherine Mansfield.</i> 1927. (4)	Knopf	3.50
Matthiessen, F. O.	<i>The James Family.</i> 1947. (4)	Knopf	6.75
Millin, S. G.	<i>The King of the Bastards.</i> 1949. (2)	Harper	3.00
Mitchell, Joseph	<i>McSorley's Wonderful Saloon.</i> 1943. (7)	Duell	2.50
Perry, Bliss	<i>And Gladly Teach.</i> 1935. (10)	Houghton	3.00
Richardson, H. H.	<i>The Fortunes of Richard Mahony.</i> 1941. (4)	Reader's Club	1.50
Richardson, H. H.	<i>Maurice Guest.</i> 1930. (4)	Norton	2.50
Scott, Virgil	<i>The Dead Tree Gives No Shelter.</i> 1938 (10)	Swallow Press	2.50
Shute, Nevil	<i>Pastoral.</i> 1944. (3)	Morrow	2.50
Skinner & Kimbrough	<i>Our Hearts Were Young and Gay.</i> 1942. (8)	Dodd	2.50
Strachey, G. L.	<i>Eminent Victorians.</i> 1933. (1)	Mod. Library	1.25
Vidal, Gore	<i>The City and the Pillar.</i> 1948. (11)	Dutton	3.50
Waugh, Evelyn	<i>Decline and Fall.</i> 1943. (5)	Little	2.50

Waugh, Evelyn	<i>Scoop</i> . 1938. (5)	Little	2.50
West, Rebecca	<i>The Meaning of Treason</i> . 1947. (11)	Viking	3.50
Wharton, Edith	<i>The Age of Innocence</i> . 1920. (4)	Mod. Library	1.25
Wharton, Edith	<i>The Custom of the Country</i> . 1932. (4)	Appleton	O.P.
Wharton, Edith	<i>Ethan Frome</i> . 1938. (4)	Scribner	1.75
Wilde, Oscar	<i>The Picture of Dorian Gray</i> . 1931. (5)	Mod. Library	1.25
Wolfert, Ira	<i>Act of Love</i> . 1949. (3)	Simon	3.95
Wright, Richard	<i>Black Boy</i> . 1945. (2 and 9)	Harper	2.50

ADDRESSES OF PUBLISHERS

Appleton (D.)-Century Co., Inc. 35 W. 32nd St., New York 1.

Bobbs-Merrill Co., 724 N. Meridian St., Indianapolis 7.

Crowell (Thomas Y.) Co., 432 Fourth Ave., New York 16.

Crown Publishers, 419 Fourth Ave., New York 16.

Dodd, Mead & Co., 432 Fourth Ave., New York 16.

Doubleday, Doran & Co., Garden City, N. Y.

Duell, Sloan & Pearce, Inc., 270 Madison Ave., New York 16.

Dutton (E. P.) & Co., 300 Fourth Ave., New York 10.

Harcourt, Brace & Co., Inc., 383 Madison Ave., New York 17.

Harper & Bros., 49 E. 33rd St., New York 16.

Houghton Mifflin Co., 2 Park St., Boston 7.

Knopf (Alfred A.), Inc., 501 Madison Ave., New York 22.

Lippincott (J. B.) Co., 227 S. 6th St., Philadelphia 5.

Little, Brown & Co., 34 Beacon St., Boston 6.

Macmillan Co., 60 Fifth Ave., New York 11.

Modern Library, 20 E., 57th St., New York 22.

Morrow (William) & Co., 425 Fourth Ave., New York 16.

Norton (W. W.) & Co., Inc., 70 Fifth Ave., New York 11.

Random House, Inc., 20 E. 57th St., New York 22.

Rinehart & Co., Inc., 232 Madison Ave., New York 16.

Scribner's (Charles) Sons, 597 Fifth Ave., New York 17.

Simon & Schuster, Inc., 1230 Sixth Ave., New York 20.

Viking Press, Inc., 18 E. 48th St., New York 17.

LIBRARY EXTENSION PUBLICATIONS

VOLUME XIV

The Nature of Fiction. Jessie Rehder. October 1948. No. 1

John Charles McNeill: A Biographical Sketch. Agatha B. Adams. January 1949.
No. 2

These United States of America. Lucile Kelling. April 1949. No. 3

Plays of Today: 1944-1949. Cornelia S. Love. May 1949. No. 4

The World of Books: Adventures in Reading, 23rd Series. Jessie Rehder. June 1949.
No. 5

Other People's Lives: Eleventh Series. Cornelia S. Love. July 1949. No. 6

Subscription per volume, \$2.00; to residents of North Carolina, \$1.00

Single copies, 50 cents each; in North Carolina, 25 cents.

Send for list of previously published *Library Extension Publications*.

Library Extension Department
University of North Carolina Library
Chapel Hill, N. C.

